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forms an outline angular and disagreeable. The horse is not of that noble mould naturally associated with a chief in battle. Mr. Brown is learned in modelling horses. A study of them proves this. He models them from his own animals. So striking is their truthfulness that the horse often excites more prompt praise than its rider, or the statue as a whole. Nothing can be more harmonious in all respects than his Washington statue in Union Square, New York. The horse is worthy of his rider, but does not divert the mind from the latter. The horse of his General Scott, on the contrary, is a marvellous image of a blooded animal, perfect in form, and of high-mettled, restrained action; but its slender neck, narrow chest, and slim limbs, do not harmonise with the bulky form of Scott bestriding him. The same unfitness of form is seen in the horse of the Greene statue, with the serious mistake of the trot, to make its effect further out of keeping.

David, in his picture of Bonaparte crossing the Alps on a rearing steed, with the lightnings playing round him, violated historic truth, and Delaroche vindicated it when he painted the modern Hannibal in that achievement, with a face of calm, profound thought, seated upon the back of a meek, plodding mule. Delaroche was right; but, had there been a desperate fight on that icy ascent, had Napoleon rushed to the front to lead the assault, David would have been right in mounting him as he did. The same principle, it seems, should demand similar fitness—harmony in a military equestrian statue. The horse should be in keeping with the subject and rider, not a separate study of slim legs, thin neck and flanks, suggestive of a race, a hunt, nor of ordinary, commonplace action, regardless of the incident, but present “a combination and a form indeed,” to sustain the dignity of a chieftain in action.

In illustration of how imperfect modelling will often effect a pleasing impression, which the most exact proportions fail to attain, take the statue of General McPherson. The horse is full of defects in proportion and modelling, but the sculptor gives him a strong form, and has arranged its action so much in harmony with the gallant rider that we almost overlook the serious defects, and feel the force of their fusion and unity.

The statue of Greene is placed in a situation “out of humanity’s reach” by car or chariot, that keeps it unknown to the public at large. It stands in the midst of one of those “magnificent distances” once so abounding in Washington, but now happily disappearing. It looms up from a spacious embryo “square” on Maryland Avenue, a quarter of a mile northeast of the Capitol. The “square” is sodded and planted with young trees, and unimproved streets radiate from it, but the place at present is very lonely—a coal-yard, a small grocery, and an occasional snug dwelling, around it. The paved walks from the Capitol stop within a square of it, so that in wet weather the Art-student must foot it through the mud, unless he refuses to “keep off the grass.” Forty-five years ago the stages from Baltimore entered Washington by this avenue, then a dusty or muddy highway, and were they still running the travelling public would become familiar with the statue of Greene; but now the travel is chiefly confined to market-waggons and negro hucksters’ carts, with rope harness and corn-shuck collars; save on Sunday, when the forlorn avenue is enlivened with the shiny buggies of “Sunday bloods.” Mr. Brown must thus patiently bide his time, until stately dwellings surround his work, and the pedestal is begirt with parterres of flowers, such as beautify the circle and pedestal in Fourteenth Street, now waiting for the statue of General Thomas—of which, anon.

NOTES.

PRANG’S NATIVE FLOWERS AND FERNS.—We drew the attention of our readers to Professor Meehan’s ‘Native Flowers and Ferns’ when the first parts reached us. Twelve numbers have now been issued, completing the first volume, and just half of the first series. The later numbers maintain all the beauty and value of the initial issue. As each part contains four coloured plates, we have already forty-eight specimens of our native wild-flowers. The execution of the coloured plates is, as a rule, admirable, the drawing being graceful and easy, and the colours of marked softness, delicacy, and texture. The only exception that can at all be made is with some of the green leaves, which occasionally lack the peculiar tint of the original. The subjects were all painted from life by Mr. Alvin Levinzer, and it is easy to see that, with the exception named, his drawings have been reproduced with spirit and accuracy. The text by Professor Meehan is both trustworthy and pleasing. “It has,” he says in his preface, “been deemed advisable not to devote the text exclusively to too scientific description; but, while making it accurate in this respect, to seek rather by a familiar treatment of the subject to lift our native flowers out of the confined limits of pure science, and thus to make the work serviceable and accessible not only to the botanist proper, but also to the practical cultivator, and to the great body of intelligent people at large.”

At the present time, when natural objects are being applied so generally to the decoration of manufactures, and when people are appreciating the propriety of using the indigenous growths of America in their ornaments, such a publication as the “Native Flowers and Ferns” is of the greatest value. In the pictures in this book the student gains an excellent idea of the general appearance of each flower and plant; and, if desirous of putting it into a conventional pattern, in the plate before him he will find the flower in different positions, and with some of its elementary forms given; while so carefully have the drawings been made that from branches of buds in different stages of development in the plate of the “Carolina jessamine,” in the seeds growing on the grey leaves of the fern, or in the roots of the “three-flowered avens,” he will find rich suggestions to his imagination. While the pictures are thus the greatest aid in composing designs for tiles, embroidery, and other articles, to a young or artistically uncultivated person the poetical quotations in the text afford refined suggestions as to the best manner of arranging the flowers. Many of our readers are, doubtless, familiar with the embroideries made some years since by a Boston lady, in which the pink blossoms of trailing arbutus peeped out of the satin

from their bed of dry and brown oak-leaves, thus vividly suggesting the habitations of such flowers in the spring, while spider-webs stretched across dewy meadow-flowers brought before the mind other charming spots in Nature. Japanese ornament deals as often with the accessories around long lily-leaves, in the shape of ripples of water, or some water-fowl, as with these plants themselves, and it is the knowledge which this nation indicates of how and where plants grow that adds so much to their satisfying charm. The editor of the “Native Flowers and Ferns” has filled his pages with many suggestions akin to these, and it is on this account, as well as from the excellence of the coloured plates, that we commend the book to students of design. Pictures of flowers are easily obtained, but we know of no other American book where helpful suggestions are added to accurate pictures. Prang & Co., of Boston, are the publishers.

BOSTON.—Boston is fast becoming replete with that species of external artistic adornment with which all peoples who have had skill in and taste for Art have been wont to decorate their cities—statues commemorative of the famous dead, and monuments marking conspicuous events. Of some of the Boston statues, indeed, much praise cannot be predicated. That of Webster in front of the State-House and that of Everett in the Public Garden are scarcely worthy of being called adornments at all. But the equestrian Washington, the statue of Hamilton in Commonwealth Avenue, and the statues of the old Massachusetts worthies, Winthrop and Adams, to be seen at Mount Auburn, are at least creditable to the city. Ere long two new statues, which are already finished, or nearly so, will be set up in their places. One is a fine counterfeit presentment by Thomas Ball, the American sculptor, resident in Florence, several of whose best works are possessed by Boston. The Sumner statue is said to be a striking likeness, the attitude being at once imposing and characteristic, and the execution admirable. It was cast in Paris. The other is a bronze statue of Josiah Quincy, Mayor of Boston, President of Harvard College, and member of Congress. The attitude is that of standing in an easy position, the form being covered with a long cloak, which is half held up by the left hand. The head is uncovered, and the expressive face of the venerable scholar and statesman is a vivid reminder of him as he was in the vigorous prime of life. The statue is being cast at Munich, and will be placed in position early in the spring. . . . There are many attractions, as always in the autumn, when the artists have returned from the summer ramblings in which

they so aptly combine labour with pleasure, in the galleries. Among the pictures thus exhibited recently have been some pleasing landscapes by Carl Weber; a brilliant sunset view by Enneking; some marine views, taken in the vicinity of Cohasset and Manchester, by Key; two of Duveneck's latest works; a fine half-length portrait of Nathaniel Hawthorne, by Edgar Parker; 'The Old Cavalier,' and two striking Venetian subjects, by W. M. Chase—one the interior of a court-yard, with an old well and the figures of two Venetian women, the other a picturesque old Venetian edifice; a very characteristic and humorous negro sketch, 'Preparing for the Carnival,' by Winslow Homer; a moonlight marine, by De Haas; a bust by George Fuller. . . . George L. Brown has displayed two new Italian scenes, one of Venice and the other of the valley of the Arno. Several landscape views of Californian scenes have been exhibited by William Keith. Launt Thompson has finished a plaster bust of the late General W. F. Bartlett, which his friends pronounce lifelike. . . . Some noteworthy additions have been made to the Art Museum during the summer. Among these are a glowing landscape by Montecello; a spirited landscape, simple yet strong, of Daubigny; and an admirable head by David Neal. Turner's 'Slave-Ship' has been put in a better light for the display of its peculiar colouring and effect. Some Russian water-colours have been added, brought thence by Mr. G. V. Fox. The *bric-à-brac* hall has been rearranged, and additions made to it of Benares brass-work and Chinese lacquer-work. The extension to the Museum is advancing rapidly to completion. . . . A considerable section of the Mechanics' Exhibition, now being held, is devoted to the largest, most various, and in some respects finest display of Art ever made in the city. Nearly one thousand canvases and pieces of sculpture are arranged in a systematic manner. A central hall is devoted to oil-paintings, while other smaller rooms leading from it contain cabinet-pictures, engravings, water-colours, architectural designs, and small oil-pictures. A room on the first floor has the specimens of sculpture; and there is, besides, a fine exhibition of pottery, ceramics, glassware, tiles, and household decorations. The list of contributing artists includes nearly every local painter of note, and there is, besides, a large collection from New York and other American artists, and some foreign ones.

MERCATOR'S MONUMENT.—On the 2nd of September, 1878, a monument to the renowned Gerhard Kremer, commonly called Mercator, was unveiled in the city of Duisburg. In that old Rhenish-Prussian town the great "projector" passed the last forty-two years of his long life. Although he was born in Flanders, while his parents were staying at Rupelmonde, in that country, yet, as he was of German blood, and always declared that the Rhine country was his true home, the Germans claim him as one of themselves. Among the great men of the sixteenth century whose life-labours made the world far wiser than it was before that time, Mercator holds a high and honourable place. Few men have possessed greater mental power than he, and in his own era he was one of the highest authorities in geography, mathematics, mechanics, physics, natural history, chronology, astronomy, and Art. His maps were the best of which the world had then any knowledge, and he was the first to offer a reasonable theory on the subject of magnetism. But it is the celebrated "Mercator's Projection" which has made his name famous through all the ages that have passed since his death, in 1594. The historian Ranke says, "It was Mercator who first brought about a real reformation in the construction of sea and land charts." What he did for navigation and commerce by this great work cannot be too highly estimated. It makes itself perceptible in the vast superiority of strictly modern sea-travel to that of bygone times, and in this way it has been an important factor in producing that higher civilisation which the world enjoys to-day. His projection still holds its place in our larger atlases (a term, by-the-way, which he was the first to apply to collections of maps), and during three hundred years it has continued to be used. The design for the monument at Duisburg was made by Herr Schultze, the city architect at that place, and the execution was superintended by Herr Joseph Reiss, a talented sculptor of Düsseldorf. The body of the monument consists of a pillar rising out of a reservoir of water which rests on an eight-cornered plinth. The pillar is surmounted by a pedestal, in which there are niches containing several appropriate inscriptions, while its corners are adorned with allegorical figures of children. This pedestal supports a figure of Mercator, larger than life, and clad in the dress of his day. The face and figure have been accurately copied from some contemporary engravings. In one hand is a half-unrolled chart, and the other holds a pair of compasses, while a globe lies at his feet. Inside the pillar, near its base, is a bronze shell, from which water overflows into the basin below; and under this shell are four water-spouting monsters, exactly like those Mercator was accustomed to place on the margins of his maps and charts. The whole monument, except the bronze shell, is constructed of white Treves sandstone, and its height is about thirty feet. It is one of the most beautiful and impos-

ing of the numerous monuments which have been erected in Germany during the last few years; and to its value as the memorial of a great man must be added its interest in the eyes of all who can appreciate a noble specimen of plastic art.

SATSUMA VASE.—Mr. Gilman Collamore, who has lately returned from Japan, brought with him, in addition to a large collection of old and curious articles of pottery, a most interesting Satsuma vase. This vase is about a hundred and fifty years old, and belongs to the best period of Japanese art. It is of soft biscuit, and is about a yard high. The colour of the ground is of the pale buff common to so much of the Japanese wares. Its surface is thickly covered with figures of men and animals, which were carved in most exquisite finish before the jar was baked. Here may be seen gods and devils, who form a complete epic, and the bodies and the faces of both men and beasts are carved as delicately as the best ivory-work. Twisted devils and grinning deities—the tendons of the one, and the eyebrows, lips, teeth, and ears, of the other, are made out with a detail more careful than we ever saw before in any kind of ceramic ware. The colours, too, are of the most delightful harmony, and in one case, where two gods are enjoying a comfortable *tête-à-tête*, the little pictures on their teacups and other dishes are made out with a delicious sense of colour, as well as the most elaborate attention to the forms of the figures on the sides of the little dishes. In the same manner the dresses of the gods and the skins of the tigers and leopards are almost microscopic in their details; and pine-trees, skies, and the landscape as well, are depicted with a consummate skill. Never in any museum abroad have we seen a more elegant or curious article than this one; and, when we heard that even in Japan itself it was unique from its richness and money value, we were not surprised at the attention it had attracted in New York. The form of the jar is not especially interesting, and the vase derives its charm from the minuteness of its details and its tints of blue, gold, red, and yellow. Not a tone of colour is harsh, and every figure, however grotesque it may be, is in harmony with the outlines and curves of the vase which these groups of figures serve so well to decorate. South Kensington, the Louvre, and the Hôtel de Cluny, have their numerous and delightful curiosities, where people can study; but at present, in America, it is in the shops of the enlightened dealers and tradesmen that the public can best learn what has been and is now being accomplished in the liberal arts of the world.

NEW ENGRAVING.—"Messrs. Agnew," says the London *Athenaeum*, "have sent us an artist's proof from a plate prepared for them by Mr. Stacpoole after Mr. G. D. Leslie's well-known and highly-popular picture, named 'School revisited,' the subject being a visit by a quondam scholar to her younger fellow-pupils in an old, red-brick house, the scene a garden, the personages six girls of different ages, welcoming the lady, who is seated on a rustic bench, turning gracefully to a friend who leans from a window. The picture was lately in the Academy, where the engraving may now be seen. Mr. Stacpoole has been highly successful in reproducing his original, a purpose for which mezzotint is extremely well adapted. He has given with spirit and feeling the vivacity, the homely and simple graces, and even the somewhat affected daintiness of the painter. The flatness, greyness, and sobriety, of Mr. Leslie's art are represented here, so that there is complete fidelity in the print to the tone and tint of the picture. This plate will be acceptable to all Mr. Leslie's admirers."

A MAGNIFICENT work, entitled "*Histoire Métallique des Etats-Unis d'Amérique*," illustrated with one hundred and seventy etchings of coins executed by Jules Jacquemart, has just been published in Paris. It is written by M. J. T. Loubat, who gives an account of all the principal medals that have been struck by Congress during the past century in honour of great men and great events. A large number of these medals were engraved in France by celebrated French medallists, such as Dupré, the Director of the Mint during the First Republic, Duvivier, Fleury, Gatteaux, Bertrand Andrieux, and others, and thus possess an interest in the history of French art as well as of American politics.

THE admirers of Vandyck will learn with satisfaction that new light is about to be thrown both upon the life and the works of this great artist. M. Alfred Michiels has discovered some MS. documents which, while correcting many errors, give us also new and detailed information respecting the painter's family, his journeys, his pictures and engravings, the persons with whom he came in contact, and the chronology of his works, hitherto an obscure point. The documents indicate the existence of further sources of information existing in various libraries. M. Michiels is about to visit Italy and England, at the instance of the French Minister of Public Instruction, and of the Director of Fine Arts, in order to complete his investigations.